of most elegant design, are engraved the royal arms of Bohemia.

William, the first Earl of Craven, died in 1697, at his house, in Drury-lane, and was buried at Binley, near Coventry. It is said of him that "he was one of the most accomplished gentlemen in Europe, a useful subject, charitable, abstemious as to himself, generous to others, familiar in his conversation, and universally beloved." During the plague, in 1665, he remained constantly in London, advising on the best means of preventing the contagion, and gave a piece of land for the burial, exclusively, of those who should die of that disease, then and thereafter. When buildings were erected on this ground, which is the site of Carnaby Market, a field on his estate at Paddington was given in exchange for it, which was nominally subject to the provision in question; but through our modern rage for bricks and mortar, the gift, in 1846, is about to undergo further change.

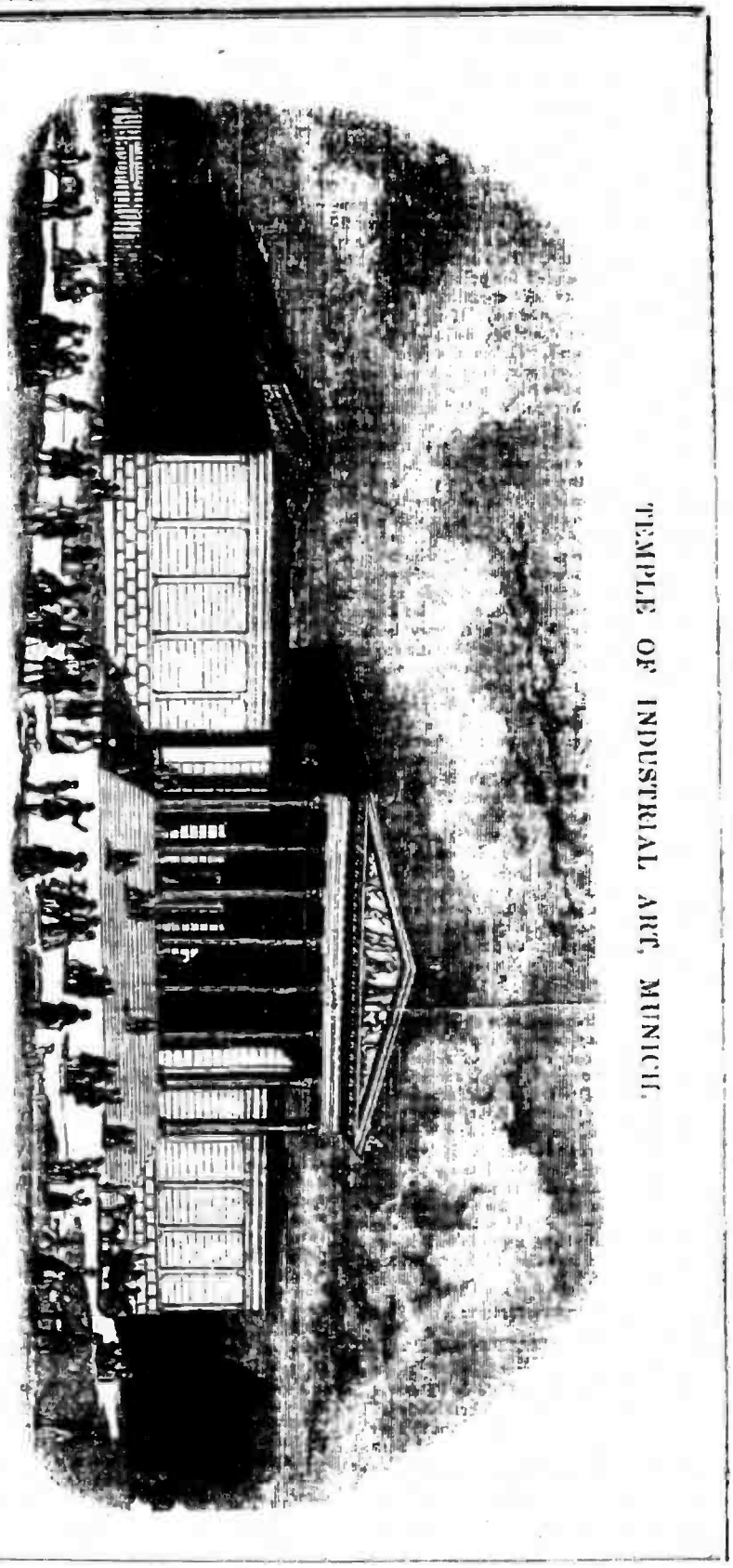
Sir William, in the year 1626, was created Baron Craven, of Hampstead Marshall, in Berkshire; the manor of which came into his possession, by purchase, about the year 1620. In 1662, for services which he had rendered to his exiled master, during the Protectorate of Cromwell, and the losses which he had sustained by confiscation, he was created an earl. Sir Balthazier Gerbier, architect and painter, now began for him a stately pile of building, at Hampstead Marshall, but dying in 1667, the structure was finished by Captain William Winde. A view of the house, engraved by Kip, is given in the "Theatre de la Grande Bretagne," pl. 45. It was almost wholly destroyed by fire in 1718; "a singular fate," Lysons observes, "for the mansion of this noble earl, who was so celebrated for his activity in assisting to extinguish fires in the City of London, and its suburbs, that it became a common saying, that his horse, for he always attended on horseback at the first notice, smelt a fire as soon as it happened."

In 1665, Lord Craven, having no issue, obtained a new patent to settle his barony of Hampstead Marshall on Sir William Craven, of Combe Abbey, great grandson and heir male of his uncle Henry, elder brother to his father, and, in right of descent from that Sir William, it is now held by the nobleman to whom the rest of the titles have been of late years granted. The suite of rooms at Combe Abbey, which were occupied by the Princess Elizabeth, and to which the beautiful garden porch, represented in the print was attached, are on the first or principal floor; they appear to be the work of the Lord Harrington, commenced in the reign of Elizabeth, and hastily finished in the reign of James I. for the reception of his daughter. One of the rooms contains a noble fire-place of highly picturesque and grand character,* it bears the royal arms of Elizabeth. This room was left incomplete as the pattern intended for the adornment of the ceiling, which is at present quite plain, was lately discovered drawn upon its face. Annexed to this chamber is a long gallery, from the end of which the garden porch leads by a flight of steps down to a small ornamented garden. The porch is constructed of very friable stone, the same apparently as that used in the principal buildings at Coventry—some of its enrichments can no longer be made out. A view of the interior of this porch was selected by Mr. J. Nash as the title page to his second volume of "Old English Mansions."

There is one part of the porch which must be noticed; it is the shield of arms at the top; this was probably altered or added after the year 1697. The shield is that of Craven, quarterly 1 and 4, *argent;* a fess between three cross crosslets, fitchee, *gules*, 2 and 3. The additional coat granted to William Craven, Baron of Hampstead Marshall, *or*; 5 fleurs de lis in cross, *sable;* a chief wavy, *azure;* the crest, on a chapeau, *gules*, turned up ermine; a griffin statant, wing elevated *ermine* beaked and membered, *or*.

In conclusion, in the eloquent words of William Howitt, "Combe Abbey has altogether that air and those vestiges of old times which must, independent of its connection with the Queen of Bohemia, give it great interest in the eyes of the lovers of old English homes, and of the traces of past generations." C. J. R.

* A view of it was published in "The Architectural Remains of the Reigns of Elizabeth and James I.," by Le Lux.



TEMPLE OF INDUSTRIAL ART, MUNICH.

TEMPLE OF INDUSTRIAL ART AT MUNICH.

The King of Bavaria is the first to raise a permanent edifice solely for the exhibitions of industrial art made periodically in Munich. In Paris, Berlin, Dresden, and other cities, where similar exhibitions take place, temporary structures, or buildings appropriated to other purposes, have been made use of: we can hardly doubt, however, that each capital will soon erect a building for the purpose. Let us hope that London will not be the last in the field.

Of the edifice in Munich, which was inaugurated on the 25th of last August, the king's birthday, the December number of the *Art-Union* journal * gives the annexed engraving and the following description: "This structure erected according to designs of the architect Ziebland, inspector of buildings, forms a pendent to the Glyptotheque, and presents towards the Königsplatz a portico of the Corinthian order, approached by twenty-one steps, and flanked by two wings, decorated with pilasters supported on a base equal in height to that of the steps. The façade of the building is orna-

* The *Art-Union* completes, with this number, its seventh volume; unquestionably the best yet published. It is impossible to avoid admiring the spirit, and liberality, with which this journal is conducted, and the efforts made to render each number superior to the last. Our advertising columns show, that it will open the new year with an "Illustrated tour in the manufacturing districts."

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